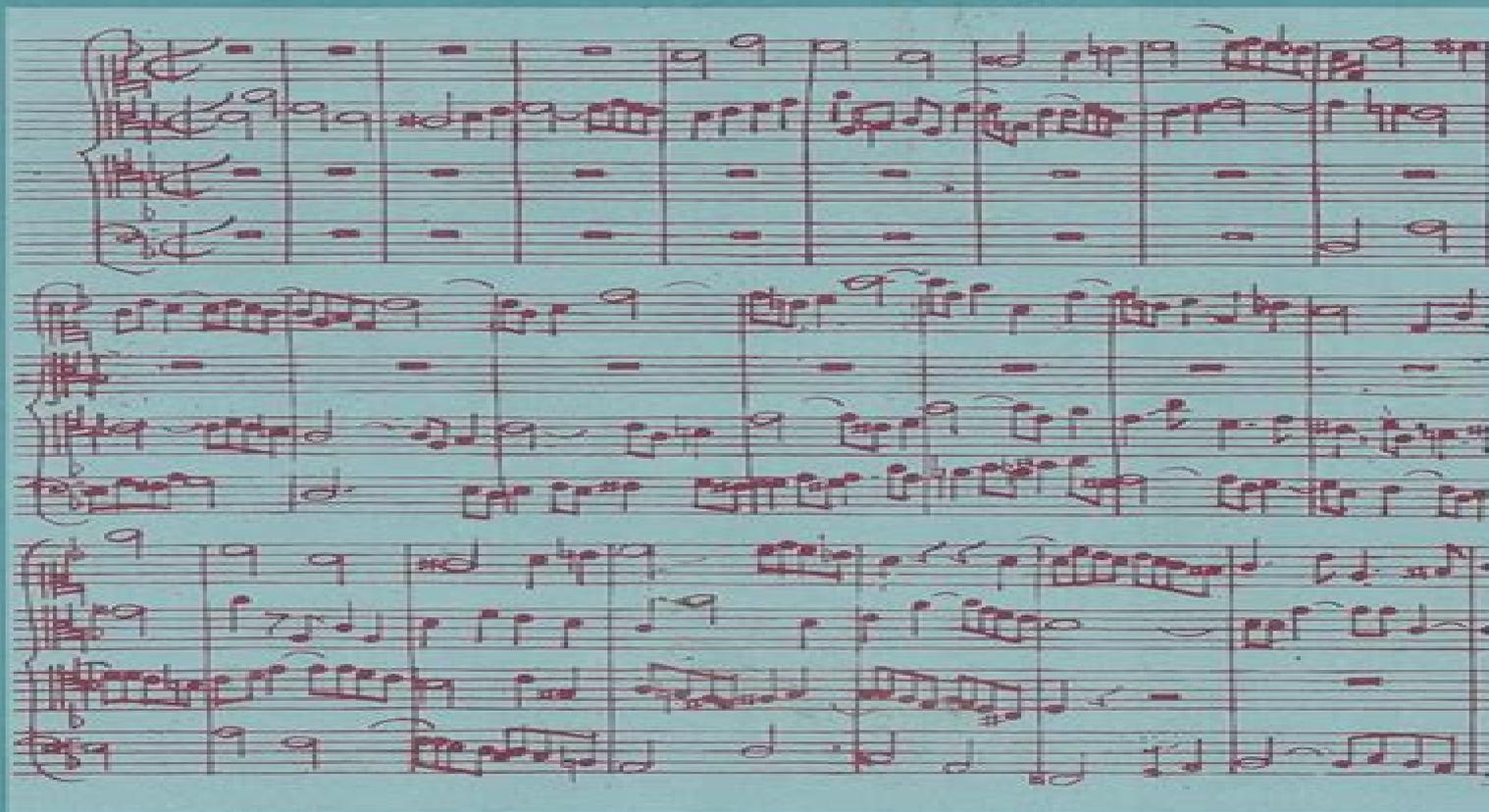


A Practical Approach To

Eighteenth-Century Counterpoint



Robert Gauldin

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Handbook for Creative Church Musicians Harold Owen, 2001

Eighteenth Century Counterpoint Gilbert Trythall, 1993 This text begins with a species approach to counterpoint supported by a simultaneous synthesis of the resources of 18th century harmony Graded exercises seek to unify the principles of counterpoint and harmony in an expanding craft Chapters on melodic transformation and variation invertible counterpoint imitation and canon follow the introductory section and these chapters are in turn followed by chapters addressing the harmonic melodic and formal organization of model 18th century works The last chapters cover in order guided original composition in Two Part Invention Chorale Prelude Three Voice Fugue Passacaglia and Double Fugue form

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field over the past two decades from the appearance of the first scholarly journal devoted entirely to aspects of music theory education to the emergence of electronic advances and devices that will provide a supporting if not central role in the teaching of music theory in the foreseeable future With the updated information the text continues to provide an excellent starting point for the study of music theory pedagogy Rogers has organized the book very much like a sonata Part one Background delineates principal ideas and themes acquaints readers with the author's views of contemporary musical theory and includes an orientation to an eclectic range of philosophical thinking on the subject part two Thinking and Listening develops these ideas in the specific areas of mindtraining and analysis including a chapter on ear training and part three Achieving Teaching Success recapitulates main points in alternate contexts and surroundings and discusses how they can be applied to teaching and the evaluation of design and curriculum Teaching Approaches in Music Theory emphasizes thoughtful examination and critique of the underlying and often tacit assumptions behind textbooks materials and technologies Consistently combining general methods with specific examples and both philosophical and practical reasoning Rogers compares and contrasts pairs of concepts and teaching approaches some mutually exclusive and some overlapping The volume is enhanced by extensive suggested reading lists for each chapter

Counterpoint, Based on Eighteenth Century Practice Kent Kennan, 1959 *Journal of Music Theory Pedagogy*, 2011 Essentials of 18th. Century Counterpoint Neale B. Mason, 1968 *Modal and Tonal Counterpoint* Harold Owen, 1992 This is a comprehensive study of the development of counterpoint from the sixteenth century through the first half of the twentieth century Deriving the rules of counterpoint from the music itself each chapter begins with a complete musical example followed by questions for class discussion Chapter observations and subsequent musical examples amplify the concepts discovered through individual analysis book cover

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Harmonic Materials in Tonal Music Greg A. Steinke, 2002 This self paced auto instructional book in two volumes has become a classic in the field of music A wealth of clearly laid out lessons and exercises provide learners with continual feedback and reinforcement as they work through the activities and assignments at their own pace Chapter topics include some definitions the structure of tonality triads in root position doubling and spacing triads in root position voice leading triads in first and second inversion introduction to seventh chords and the dominant seventh phrase structure and cadences nonharmonic tones harmonic progression and the technique of harmonization For music studio teachers and students and use in preparatory music programs

The Cumulative Book Index, 1908 A world list of

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